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### THE G. H. BUEK COLLECTION OF AMERICAN WATER-COLORS.

England has for a long time been the home of water-color artists, and many of their number have gained fame and fortune through their high abilities in the use of this medium. J. W. M. Turner, the founder of this school, is still regarded as its most illustrious exemplar after a hundred years of continuous evolution. Turner was a student distinguished for untiring industry and for skill in drawing when with Sir Thomas Lawrence, but he early took a liking for the work of Girtin, Monroe and other aquarellists of his time, whose names are now forgotten. It was in 1803 that he exhibited his "Kilchurn Castle" and his "Calais Pier," the first great English water-colors, and in 1807 issued his challenge of comparison with Claude Loraine, offering for that test his "Garden of Hesperides" and his "Sun Rising Through Mist."

These immortal paintings unquestionably afford the subject for the opening chapter in the history of modern water-color painting. That history, as will be noted, extends only through the past century, and, until within the past thirty years, it has been almost exclusively an English history, save the excellent work which has been done in the lighter medium by the Holland artists.

Turner was immediately followed by his pupil, Anthony Van Dyke Copley Fielding, whose name sufficiently shows that he came from a family of artists, and who late in life became President of the British Society of Water-Color Painters; by David Cox, the first author of a treatise on water-color painting, and by Samuel Prout, known to art students in America as well as in England by his elementary drawing books. Next came Richardson and the Nottingham school, a distinct embodiment of traditions and conventions in this field of art, establishing aquarelles on a permanent basis recognized as thoroughly English.

Into this field Americans have ventured from time to time, commonly meeting with encouraging success.

The collection which Mr. G. H. Buek, of Brooklyn, has brought together is unique in that it presents one example of almost every American artist of note who has painted in water-color, although a few important ones are still missing. It begins with the earliest Hudson river school men, as Cropsey and McEntee; it has a beautiful example of the father of American illustrating, F. O. C. Darley, a colorful "Italian Inn," with exquisitely drawn figures; it contains the work of Winslow Homer, J. Francis Murphy, the only water-color Ralph Blakelock ever finished, and aquarelles by Twitchman, Carlsen, Blum, and many others.

We remember the amusing couplet by A. B. Frost, anent Hop Smith's well-known annual product:

"You bet your bottom dollar we are onto the Venice caper,  
A little work, a little paint and lots of empty paper!"

The works in this collection may not be stigmatized so frivolously. They are serious expressions of the moods of the artists, some, indeed, denoting a departure of the European style of aquarelle, which is *wet*, with the colors floated on by the use of more Chinese white and even

body color. Mr. F. Hopkinson-Smith's "Along a Dutch Canal" is a case in point. It is a sincere effort after color, light and atmosphere—one of the best water-colors this prolific artist has turned out.

But let us look over the collection in detail. The first picture which started Mr. Buek in this unique collecting was a flower study by de Longpré, a charming, simple stalk of white phlox with bees humming about the flowers. Thomas Moran has offered one of his gorgeous mountain scenes, "The Teton Range, Idaho," and W. M. Chase is admirably represented by "Canoe Place."

H. W. Ranger does no longer work in this medium, therefore the Canadian view which he offers, full of atmospheric effect, renders this doubly interesting. The aquarelle, by Daniel Kotz, on the other hand, has a golden glow, as may also be expected in "Low Tide, Devonshire," by George H. McCord, which is a splendid example. H. T. Farney creditably depicts "Sport in the Southwest," and the Providence artist, Anthony Dyer, has an excellent landscape. One of the finest water-colors is by an Indianapolis artist, W. Forsyth, whose "Old Barn" obtains high rank in this aggregation.

Some men, better known as illustrators, have been accorded a place in this collection, because they have exhibited at water-color exhibitions. Such are Harry Fenn, A. I. Keller, Frederic Remington, de Thulstrup, A. Sterner, Reuterdaahl, and a few others. Robert Blum's "The Bridesmaids" is a dainty piece of work, with little color, but graceful drawing; Verplank Birney has a large figure piece, "Comrades," and J. G. Tyler a striking "Shipwreck of Saint Paul." A California artist, Sydney J. Yard, offers a well-thought-out representation of giant oaks, and that other Californian, W. H. Keith, a sterling wood interior.

We travel to East and West, for Addison T. Millar has an Atlantic view, "At the Wharf," and Geo. H. Boughton has an English beauty, "Black-Eyed Susan." One of the most poetic sheets is D. W. Tryon's "Summer Shower," and for a sterner view I point to A. H. Wyant's "The Dark Woods," while Homer D. Martin carries us away with "A Normandy Brook."

The rarest bit in this show is a sketch by Whistler, called "Maud," a girl reclining in a hammock, which is a very free impression, just a few strokes with the brush, but bearing the master's *cachet*.

I can only give the names of some of the remaining examples: F. W. Freer, "Breezy March"; William H. Howe, "The Potato Pickers"; W. L. Lathrop, "A November Evening"; C. D. Weldon, "The Chrysanthemum Girl"; W. Granville Smith, "Alone"; Charles Mente, "Bringing Home the Flock"; Arthur Hoeber, "The Meadows"; Edward Potthast, "At the Landing"; Thomas B. Craig, "Cattle"; Carrol Beckwith, "A Study"; Frank De Haven, "The Big Pale Moon"; Charles Graham, "The Coming Storm"; Will H. Drake, "The Belle of the Mission"; George Wharton Edwards, "A Dutch Kitchen"; Leon Moran, "An Afternoon Tea"; Edward G. Sieber, "At the Pool"; A. T. Bricher, "What the Tide Left"; C. P. Gruppe, "A Country Road"; Frank Boggs, "Off the Coast of Holland"; Henry Farrer, "The Old Mill at Sunset"; Thomson Willing, "A Night Blooming Cereus"; Henry Mosler, "Sunny Italy"; Irving R. Wiles, "Day Dreams"; E. Percy Moran, "Spring"; Arthur Parton, "The Willows"; Francis C. Jones, "The Summer Girl"; Henry B. Snell, "A Breeze in the Bay"; Robert C. Minor, "Lengthening Shadows"; C. C. Griswold, "A Westchester Stream"; Walter Shirlaw, "Playmates"; R. M. Shurtleff, "Near Keene Valley"; Clara T. McClesney, "The Carpenter Shop"; William C. Fitter, "A Golden Sunset."

As an indication of this collector's taste, I would add that the following water-colors are his especial favorites: F. A. Church, "The Tease";

Julian Rix, "Winter Solitude"; F. K. M. Rehn, "The Moonlit Sea"; L. C. Sarle, "Cronies"; Childe Hassam, "A Bit of New England"; W. J. Whittemore, "Cape Ann"; Geo. R. Barse, Jr., "Bubbles"; E. L. Henry, "The Mannish Girl."

Mr. Buek is still looking for some twenty or thirty examples to complete a collection which has great historic value.

I will close with an excellent thought voiced by Artist W. Forsyth in a talk to the Indianapolis Art Association. Saith he:

"When water-color is at its best it is a mood, an expression in the very highest way of what the artist feels with the greatest intensity in the presence of a subject. The quicker it is struck off the more excellent it is. In other words, water-color is lyrical; where you might say oil is epic. The artist's mood, his passion, what he feels at one single moment is given."

#### THE COLLECTION OF OLD MASTERS OF DR. GEORGE REULING, BALTIMORE, M. D.

Returning last week from Washington, D. C., I could not forego the pleasure of stopping off at Baltimore to visit my old friend, Dr. Reuling, and view his wonderful collection of Old Masters.

Dr. Reuling is a famous oculist, professor at the Baltimore Medical School, and with an international reputation as an eye surgeon. His recreation he finds in the pictures which he has gathered with distinguished connoisseurship.

Five years ago I took occasion to describe many of these paintings, and this time I was well rewarded by finding some additions made to this magnificent collection, which are of sterling quality and of rare value.

The CARLO MARATTI, which hangs here, is a fine example of this artist's work. He was an ardent admirer of Raphael, whose style, modified by some leaning to the eclecticism of the Carracci, he endeavored to follow. This picture is apparently a companion to the one in the National Gallery, where the Infant Christ is shown sitting on a cloud, typifying his future ascension, the composition being bordered with an oblong wreath of flowers extending to the limit of the canvas. In this painting, which is of exactly the same size, we find the same infant, in a different pose, leaning around to pluck some thorns from a similar floral wreath, again prophetic of the crown he should wear.

Expertism is founded on comparison with known and accepted works—no better proof of identity of origin can be had than by comparing the Reuling Maratti with the one in the National Gallery. Maratti painted little in fresco; his chief works are easel pictures in oil.

P. P. RUBENS, whose famous "Triumph of Religion" still hangs in the place of honor in Dr. Reuling's salon, is represented by a new canvas, which has been recently added: "The Apotheosis of a Victor," fully signed by the artist. This picture came from the collection of the Archduke Maximilian of Austria, before he became Emperor of Mexico. The warrior who has conquered is flanked on either side by *Victoria*, who holds the bay wreath over his head, and by *Bellona*, holding a sheaf of lightning to protect him. These two figures are identical to some of those we see in the allegorical pictures in the Rubens room of the Louvre. The anatomical knowledge of Rubens, who was one of the most learned men of his age, is shown in the drawing and coloring of the slain enemy under the victor's feet, while the writhing body of a captive is marvelously realistic.

An unsigned portrait of Jean Jacques Rousseau attracts our attention, and the experts' facilities are put on their mettle. Yet it is not a very